



STUDY OF THE LIFE AND CREATIVE ACTIVITY OF HAMZA HAKIMZODA NIYOZIY. TRADITION AND INNOVATION IN HAMZA'S WORKS.

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Abstract: Hamza's work is one of the most extensively studied subjects in Uzbek literary studies. The study, interpretation, and promotion of his work was one of the leading issues in literary criticism, especially during the Soviet era. Consequently, numerous scientific and literary works were created during this period. A separate field called Hamza studies even emerged in literary scholarship.

Keywords: Hamza studies, atheist, religious, enlightenment, the Shahimardan incident, personality, creativity, interpretations.

Introduction: Hamza Hakimzoda Niyoziy's work in the pre-revolutionary period (1905-1917) was dominated by its enlightenment ideas, continuing the noble ideas and traditions of Navoiy, Muqimiy, and Furqat, such as humanism, patriotism, and internationalism, while developing such progressive traditions in his vibrant, multifaceted activities. Hamza welcomed the February Revolution of 1917 with great joy, rejoicing at the end of the kingdom, but this joy did not last long. Niyazi, who had not understood the essence of the Provisional Government before, gradually came to understand it. From 1917, his activities began to take on a political character, and during these years, Hamza organized a drama troupe and wrote on political themes.

In March 1917, a journal called "Kengash," edited by Hamza, began publication in Kokand. But soon this magazine was also forced to close due to censorship. Hamza writes about this in the April 7, 1917 issue of the newly published "Hurriyat" magazine: "At the magazine called "Kengash," the teachers were publishers, and I was the director and responsible editor. Unfortunately, the union changed only in one number, in such a free time of speech, they stopped my tongue from speaking, my pen from writing... During the old government, one censor against ten different newspapers, and my fifteen-day journal was taken under the control of four censors at once. That's why my pure conscience never accepted this new tyranny, and although it was shameful to hear it suddenly, I was forced to resign as director and editor."

Hamza strongly opposed the national bourgeoisie and unjust elements who sought to keep his people back in slavery, expressing his strong disapproval of the country's future being in their hands. He strives with all his might so that the oppressed people, who have just escaped the cage of Tsarism, do not fall back into the cage of the bourgeoisie, so that they are freed from it. At that time, the writer says in his poem "Shunday qo'lurmu?!

Qafasdan bo'shalgan har qush

Qaytib o'zini solumu?!

Qonxo'r zolimlar, o'ylaysiz,

Mazlumlar sizga qolurmu?!

As is known, starting from 1918, a newspaper called "Ishtirokiyun" began publication, featuring reviews of Hamza's politically-themed poems, songs, and dramas, which increased the number of supporters of Hamza's work. According to historian Shavkat Khonkulov, "from 1920 onwards, a scientific field called Hamza studies emerged within Uzbek literary studies." For over a hundred years, this field has continued to develop through various stages. In the 1920s, during the formation of new Uzbek literature, Hamza Hakimzoda Niyoziy actively contributed alongside many other writers such as A. Qodiriy, Cholpon, Fitrat, and Abdulla Avloniy. It is known that Shokir Suleyman, Abdurahman Saadi, and B.A. Pestovsky are considered the pioneering researchers of Hamza's work. By the 1930s, Sotti Husayn, Yusuf Sultanov, Komil Yashin, as well as Izzat Sultan, Salohiddin Mamajonov, and Homil Yakubov became active in Hamza studies. Yusuf Sultanov, who completed the first research dissertation on Hamza in 1949, writes: "Hamza, brimming with enthusiasm and courage, was present in the most vibrant spheres of people's lives. From February to September 1921, he stayed in the Bukhara Republic. Until June 1924, he actively participated in the development of artistic works. His teaching activities at the Khojeyli boarding school are particularly noteworthy." It is significant that Hamza introduced innovations in educational activities, striving to combine teaching with labor education. At the boarding school, a vegetable garden was organized where children would work and grow crops themselves. Additionally, workshops for sewing, shoemaking, and carpentry were established, with famous craftsmen invited from Khiva. Doctor of Pedagogical Sciences, scholar Jumabek Urumbaev (1906-1973), who specifically studied Hamza's activities at the Khojeyli boarding school, concluded based on his research: "Hamza did not document his pedagogical views and experiences in such detail as A.S. Makarenko did. However, the material we managed to collect, as well as other published materials about Hamza's activities, prove that Hamza was a great pedagogue and the first organizer of the Soviet school in Karakalpakstan..."¹ Urumbayev emphasizes that Hamza is an inexhaustible educator, standing alongside those who laid the foundation for great historical works. It would not be an exaggeration to say that after the Second World War, Hamza studies rose to a new stage of evolutionary development. As a result of the expansion of the research object, the scientific and professional level of the research has increased. The content of the theme and idea expanded. Attention to highlighting the unique features of Hamza's work has increased. A promoter of enlightenment ideas, poet, publicist, and literary critic, Shokir Sulaymon, one of the active participants in the social, literary, and cultural movements of Uzbekistan in the 1920s and 1930s, calls Hamza Hakimzoda the "Poet of the Revolution" and writes: "Hamza was greatly impressed by the performances of Russian and Tatar theater and concert troupes in Kokand, and the skillful performance by the Tatar singer Komil Mutigiy of songs based on folk melodies by Abdulla To'qay. Hamza invited Komil Mutigiy as a guest and received several lessons and advice from him."² After the Russian revolution, Hamza Hakimzoda established contact with progressive Tatar and Russian intellectuals and teachers who visited Turkestan from various revolutionary centers of Russia, such as Samara, Kazan, and Orenburg, and expressed interest in studying progressive Russian literature and culture of that time. One of the important aspects of Hamza's work and activity is that he walked step by step with life, actively reacted to the daily events and phenomena



¹ O'rumboyev J. Hamzaning Xo'jayli maktab-internatidagi pedagogik faoliyati. Toshkent, 1969, 39-bet.

² Shokir Sulaymon. Hamza Hakimzoda – revolyutsiya shoiri. – "Guliston", 1939, 5-son, 14-bet.

happening around him in a timely manner, and appropriately responded to the demands of the struggle to build a new life, a new life, and a new society. It is known that from the mid-1920s, the process of ideologization of literature began, and from 1927, this process reached its peak, and from year to year, the requirements and tasks also increased and deepened. "This situation manifested itself not only in the literary process of the entire former Soviet Union but also in Uzbek literary criticism. A. Sa'di was among the first to attempt to connect literary criticism with the ideology of the time, evaluating Hamza as a "Talent in a Revolutionary Spirit" and setting an example in this field. In the ideologization of literature, the resolutions "On the Politics of the Party in the Field of Literature" (1925) and "On the Reorganization of Literary and Artistic Organizations" (1932) served as a program.

In these documents, the issue of creating a new type of writer and a new type of literature was put on the agenda. In them, the idea that the idea is the flag of artistic creation has become the main criterion for evaluating the work, the creative activity of the creator.³

The 1930s represented an extremely complex period in Uzbek literature, connected with various socio-political changes. One of the main requirements of Soviet socialist realism was the role of literature and art in the creation of a revolutionary, socialist society and its correspondence to ideological tasks. After the establishment of the Union of Soviet Writers in 1934, the management of the literary process during its activities became even more centralized. From that time on, the main requirement for writers and creators was to depict revolutionary ideas, the new system, in a word, the "Soviet person." After this process, some writers followed the path chosen by the Jadids, while others unwillingly turned their work towards Soviet ideology. According to Laziz Qayumov's book "From the History of Hamza Studies," Professor A.F. Sa'di declares Hamza a "representative of Jadid literature," and after this, debates and discussions begin to intensify among Hamza scholars and critics, such as whether Hamza Hakimzoda is a "representative of Jadid literature or a singer of revolution..." The critic Sotti Husayn, who has his own place in Uzbek literary studies and criticism, wrote articles and scientific essays about Hamza Hakimzoda Niyoziy along with some other writers, evaluating Hamza's life and creative path, his role in Uzbek literature, prose and poetry, and dramaturgy, and in his article "Hamza Hakimzoda Niyoziy" (1940), "Along with expressing correct, positive opinions about Hamza's work, it can be said that the principle of portraying him as the standard-bearer of Soviet Uzbek literature began with this very article by S. Husayn."⁴ Many praised Hamza Hakimzoda Niyoziy, accusing him of dedicating all his strength and intellect, the power of his talent, and the fiery years of his life as a propagandist and fighter for Soviet power to the great ideas of the revolution. One of them was a playwright, public figure, whose real name was Komil No'monov (pen name Komil Yashin). In his article, he repeatedly equates Hamza Hakimzoda with writers like Pushkin, Tolstoy, Mayakovsky, and Gorky, portraying him as a "Soviet man": "The great flight of Uzbek Soviet literature began with Hamza's works, and we are all witnesses to it. This literature is reaching ever higher heights, becoming brighter and more significant year by year.

³ Nazarov.B, Rasulov.A, Ahmedova.Sh, Qahramonov.Q "O'zbek adabiy tanqidi tarixi" darslik. "Tafakkur qanoti" nashriyoti. T.,2012. 100b.

⁴ Nazarov.B, Rasulov.A, Ahmedova.Sh, Qahramonov.Q "O'zbek adabiy tanqidi tarixi" darslik. "Tafakkur qanoqi" nashriyoti. T.,2012. 106b.

If Hamza Hakimzoda Niyoziy were alive among us today, all the peoples of our country would directly and enthusiastically congratulate him as the father of Uzbek literature, a contemporary of great figures like Gorky and Mayakovsky."⁵ Some of Komil Yashin's writings about Hamza are close to the truth, but in some places we encounter his highly exaggerated and even slanderous thoughts. In particular: "Hamza boldly and resolutely rose up against the exploitative elements, sharply criticized the propertied classes, and in his heart, hatred for the enemies of the people awakened with renewed vigor. He exposes the Jadids, the ideologues of the local bourgeoisie, before the masses, revealing that their true class face is a betrayal of the interests of the working people."⁶ Some of Komil Yashin's writings about Hamza are close to the truth, but in some places we encounter his highly exaggerated and even slanderous thoughts. In particular: "Hamza boldly and resolutely rose up against the exploitative elements, sharply criticized the propertied classes, and in his heart, hatred for the enemies of the people awakened with renewed vigor. He exposes the Jadids, the ideologues of the local bourgeoisie, before the masses, revealing that their true class face is a betrayal of the interests of the working people."

In response to this poem, Abdulla Avloniy wrote the poem "Gapurmanglar" (Don't Speak). Hamza Hakimzoda wrote the poem "Gapur" in response to the poems of Abdulla Avloni and Anbar Otin. In this poem, Hamza supports the views of Abdulla Avloni and Anbar Otin⁷. B. Kasimov describes this literary process as follows: "Hamza places the following requirement before poetry and the poet: 'the poet must speak of social ills, the stain on the homeland,' and the condition of the poor - orphans⁸.

In articles published in the scientific collection "Articles about Hamza," published in 1960, Hamza is opposed to the Jadids. In this article, B. Kasimov refutes the opinions of scholars who recognized Hamza as opposed to the Jadids. Indeed, Hamza Hakimzoda Niyazi, like the Jadids, applied tradition and innovation in Uzbek poetry to his work. Traditional forms and genres in Uzbek literature have been formed over centuries and reflect the spiritual and moral state, methods of communication, and aesthetic appearance of the people. Innovation, on the other hand, was formed and developed under the influence of socialist realism in the mid-20th century. Hamza Hakimzoda, in his works, uses innovative approaches not only to show socialist conditions, but also to show the inner world of a person, his place in life. Of course, tradition constitutes the main force, the core of literature. It plays a major role in preserving the values, cultural heritage, and aesthetic ideal passed down from generation to generation. At the same time, innovation also contributes to the formation of a new generation, the introduction of new ideas, forms, and structures into literature.

⁵ Hamza ijodi haqida (tadqiqotlar). Toshkent. O'zbekiston SSR "Fan" nashriyoti. 1981 y. 9b.

⁶ Hamza ijodi haqida (tadqiqotlar). Toshkent. O'zbekiston SSR "Fan" nashriyoti. 1981 y. 7b.

⁷ Xonqulov Sh. Hamzashunoslik tarixining tadjrijiy rivojlanish bosqichlari, Farg'ona-2024 yil. 23b.

⁸ Qosimov B. Zamondoshlar, maslakdoshlar, Sharq yulduzi, 1979 yil, 5-son.

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